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American Art News

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PIGOT LOSES PICTURE SUIT.

The suit brought by Mr. John Pigot, the Brooklyn dealer, against Mrs. McNulty, a wealthy art lover of Scranton, Pa., to recover some $3,750, less $1,000 paid on account, for seven watercolors, four by the American, John Wesley Little, and three by Adrien Moreau, the Frenchman, and Folchi, the Italian, and which was tried in Brooklyn last November, only to result in a disagreement of the jury, was retried in Brooklyn again this week, and this time resulted in a verdict for the defendant. Mr. Pigot will appeal.

The suit was really one on a contract, but again, this week, as at the former trial of the case, a lot of evidence as to values was permitted to be introduced.

The result was presumably a surprise to both sides.

The judge's charge to the jury was favorable all through to the plaintiff, Mr. Pigot. He told the jury that no misrepresentation or fraud was proven, and in fact it was disproven, so that the jury should not take into consideration what Mr. Pigot paid or what he received for the pictures. He also told the jury that if it was for him to decide he would give a verdict for the plaintiff, Mr. Pigot, but that he had to leave it to the jury. He said there was no question to his mind that the transaction had been any other than a strict business transaction.

Mr. Pigot proved that the artists, Adrien Moreau, Salvador Folchi and J. Wesley Little, were artists whose reputation was both national and international.

BLAKELOCK CORP. CHARTERED.

Justice Delahanty, of the Supreme Court, signed last week papers incorporating the Blakelock Fund. Among the incorporators are President Weir of the Nat'l Academy; Robert W. de Forest, of the Metropolitan Museum, and A. Augustus Healy, of the Brooklyn Institute. The first meeting of the incorporators was held Tuesday at the offices of Edwards and Murphy, 26 Liberty St.

The following officers were elected: President, John G. Agar, president of the Nat'l Arts Club; Vice-President, Harrison S. Morris of Phila.; Secretary, Mrs. Van Rennselaer Adams, and Treasurer, Dr. George F. Kunz, president of the American Scenic and Historic Preservation Society. Mr. Emerson McMillin and William Ordway Partridge were added to the list of incorporators, which includes Col. Charles Elliot Warren and Messrs. Rodman Wanamaker, Frank L. Humphries, Cass Gilbert, D. C. French, Herbert Adams, Carroll Beckwith and E. H. Blashfield. A gift to the Blakelock Fund, by Mr. McMillin, of $1,000, was announced.

TO BE TRIED IN SPECIAL SESSIONS.

At the Jefferson Market Court Apr. 5, it was decided that the trial of Sewall Haggard, editor, William H. Johnson, business manager, and Kirke B. Johnson, advertising manager of "Hearst's Magazine," charged by the Society of the Prevention of Vice, with a misdemeanor, on account of matter published in the May number, should be tried in Special Sessions. Counsel for the defense argued that books and photographs he had bought and a novel, were more dangerous than the matter complained of which consisted of a photograph of a sculpture group, a drawing by Henry Hutt, parts of a story by David Graham Phillips and a sketch in a cigarette advertisement.

A LAWRENCE FOR KANSAS CITY.

Mr. E. W. Shields of this city has presented to the Fine Arts Institute a portrait of John Philip Kemble, the actor, in Sheridan's "Pizarro," by Sir Thomas Lawrence. The portrait is heroic in size and is in its original frame. It was done in 1799 when Kemble was appearing at the Drury Lane Theatre with his sister, Mrs. Siddons. The painting was hung at the Royal Academy in 1900 and was for a time a part of the Peel collection at Drayton Manor. Mr. Shields bought it in New York at the first Blakeslee sale last year.

LINCOLN STATUE FOR TOPEKA.

The school children of Topeka, Kan., and a few business men, have collected $3,000 to purchase for that city Robert Merrill Gage's statue of Lincoln. It is of bronze, heroic in size and will be placed on a granite base in the State House grounds. The sculptor who studied in N. Y. is a native of Topeka.

EVANS POMPEIAN STUDIO.

Rudolph Evans, a sculptor, lately returned from abroad, who recently purchased the house, 71 Washington Place, has commissioned his architect, Robert Cowie, to erect on the ground floor, a Pompeian studio with an exhibition gallery, 100 fet. deep, a pool of water and a niche for sculpture. The five-story studio building will also have a roof garden. On the ground floor the space between the exhibition gallery and the pool will be used as a studio.

BUYS ANOTHER TAPESTRY.

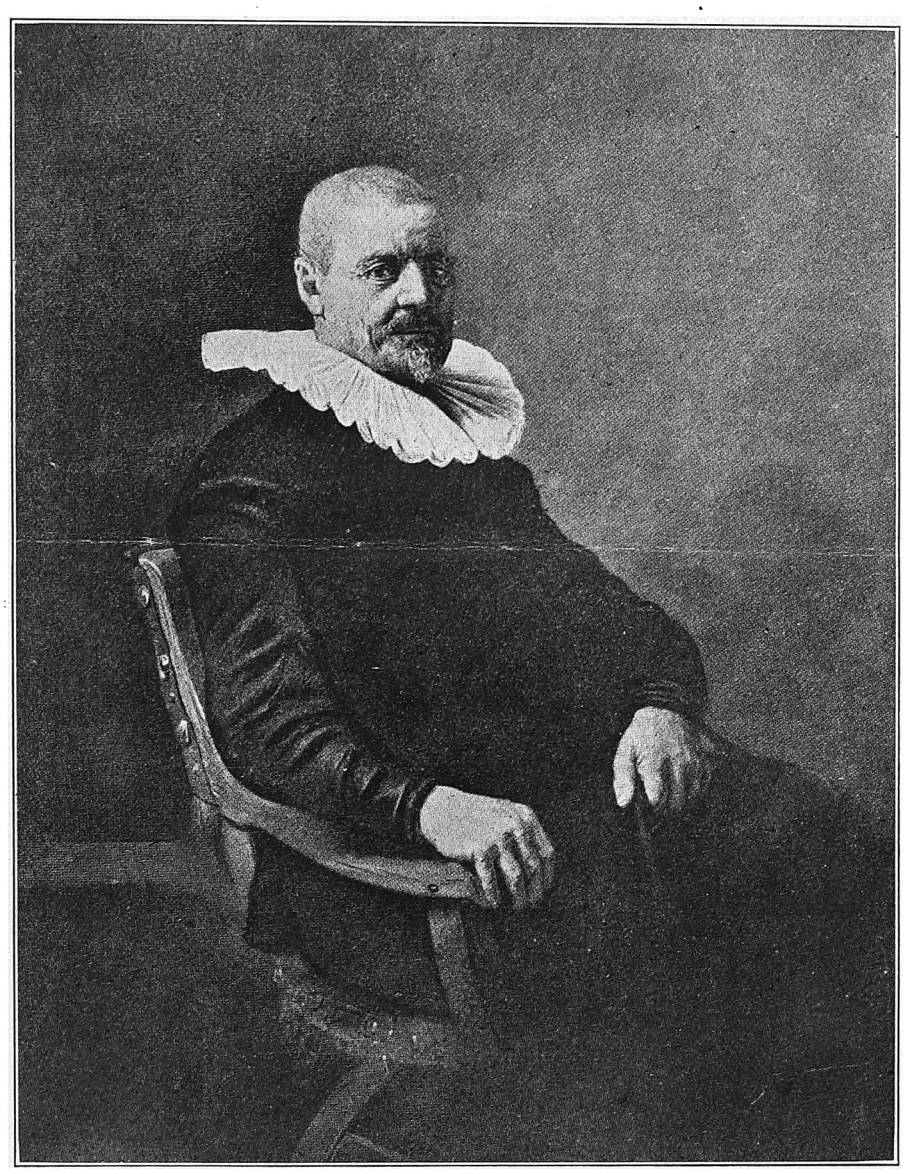
Mr. Joseph E. Widener, of Phila., who recently bought the great Mazarin tapestry has now secured another of the Morgan examples from P. W. French & Co., 6 E. 56 St. This is Bernard Van Orley's "The Crucifixion" and the price is said to have been about $200,000. The Dollfus "Crucifixion," as it is often called, was woven about 1525 and was once part of the collection of the Duke of Berwick and Alba.

TRASK FOR BUSINESS.

It is reported that Mr. John E. D. Trask, Fine Arts Director of the Panama-Pacific Exposition, and who was thought to be slated as Director of the projected new San Francisco Art Museum, a post, as told elsewhere, just given Mr. J. Nelson Laurvik, is going into business and will abandon the Field of Art Directorship.

EXPOSITION ART MEDALS.

The few artists represented at the recent Panama-Pacific Exposition who did not receive medals, have the laugh on their fellows now, as there is universal complaint, not to say indignation, at the weak and inartistic character of the medals recently received. These bear on one side the figures of two men, and on the other, representations of the California and other building at the Exposition. An artist recipient says, "they are without grace, form or void."



PORTRAIT OF A MAN
Rembrandt
Bought by Former Senator W. A. Clark from Henry Reinhardt & Son.

FRENCH ART TO BE HONORED.

(By International News Service.)

Paris. May 10.—In connection with William Randolph Hearst's campaign to have the people of California acquire the French Fine Arts Palace at the Panama-Pacific Exposition as a permanent monument to French artistic genius, Fine Arts Minister Dalimier has sent the following letter to C. F. Bertelli, manager of the Hearst Bureau in Paris:

"I should be very happy, indeed, to have our Fine Arts Palace at San Francisco rendered permanent. I therefore very sincerely applaud the flattering and sympathetic initiative taken by Mr. Hearst and, in the name of the State, express to you my gratitude."—N. Y. American, May 11, 1916.

THE PERSONS RESPONSIBLE.

Among recent incorporations at Albany is the following: Art Critic Co., Inc., magazine, $6,000; D. St. Cyr, J. A. Quaro, S. Buffardi, 117 West 48th St.

C. A. SLADE'S WORKS DESTROYED.

The destruction of the ammunition plant at Maybrook, N. Y., on Apr. 25, resulted in the regrettable loss, in the fire that followed, of several paintings by C. Arnold Slade. In the large freight depot there was a great deal of material for the Allies. Mr. Slade's case was on the way to exhibition in Milwaukee, and its destruction resulted in an utter loss of four years' work, there being no insurance. It contained the pictures "Christ Entering Jerusalem," "Christ in the Temple," Departure of the Fleet" and "Toilers of the Sea." Mr. Slade valued the works at $3,000 each.

REMBRANDT GALLERIES AFFAIRS.

Mr. Charles Aelter of the Rembrandt Galleries, 2172 Broadway has filed schedules, showing liabilities of $7,938 and assets, $507.

At Samuel Schwartz's Sons & Co.'s Galleries, 290 Fifth Ave., there is now on an exhibition of monotypes by Andre Artique.

MEMPHIS' NEW ART GALLERY.

The Brooks Memorial Art Gallery in Overton Park, in Memphis, has been completed and will be turned over to the Park Commission in June. It is a gift of Mrs. Bessie Vanci Brooks in memory of her husband, the late Samuel H. Brooks. The building, designed by James Gamble Rogers of N. Y., measures about 90 by 100 feet, is of white Georgia marble, and cost over $100,000. Miss Florence McIntyre was designated sometime ago by the Park Commission as custodian of the building. She is one of the organizers of the Memphis Art Association, which will arrange a suitable exhibition for the opening of the Brooks Memorial.

TO FINISH WORK OF SIMMONS.

The Lewiston Journal states that the late sculptor, Franklin Simmons left a colossal, ideal composition of great promise, unfinished. One-half of the faces of the figures were modeled, and, at the request of the executors, a famous sculptor has addressed himself to completing the composition, which yet remains in clay, and may be reproduced in marble if the custodians of the collection think advisable. The sculptor did not wish any unworthy work remaining in his Italian studio to be sent to the Portland Museum, and so provided in his will. Mr. Carroll S. Chaplin, one of the executors. will go to Italy as soon as the war is over, and take personal direction of the shipment of the contents of the Simmons studio to Portland. As there are colossal works and rare marbles, the installation of the Simmons collection in the Portland Museum will be an important event. A large part of the estate of the sculptor was left to found a school of art in Portland, and the Journal estimates that from $35,000 to $45,000 will be available for this purpose. A special gallery will be devoted to the display of the Simmons' sculptures.

THE DUVEENS WIN AGAIN.

The Duveen Brothers have successfully defeated the third effort of Mrs. Charlotte Springer, to collect a commission of $20,000 for some tapestries sold by the King of Spain through Prince Francis de Bourbon, to the late Mr. J. Pierpont Morgan. Mrs. Springer claimed the King had promised her the sum to make the sale, that Mr. Morgan had referred her to the Duveens for their inspection and appraisal, and that they dealt directly with the King. The defendants claimed in their demurrer, upheld by the Appellate Division of the Supreme Court, that Mrs. Springer had not shown that the King had refused to pay her the alleged commission.

W. A. CLARK BUYS REMBRANDT.

Former Senator William A. Clark has lately made two important additions to his collection, a Rembrandt and a Raeburn, both purchased from Henry Reinhardt & Son, 565 Fifth Ave. For the Rembrandt, "Portrait of a Man," he is said to have paid about $180,000, and for the Raeburn some $150,000.

The Rembrandt, which is reproduced on this page, is a well known picture, formerly owned by M. Charles Sedelmeyer, the veteran Paris dealer. It measures 37 inches in width, by 47 in height, was painted in 1635 and is reproduced in Dr. Bode's standard work. The pose of the figure, half turned to the spectator, is unconventional, with one arm resting on that of the chair and the other holding a cane. The background is of grayish brown and the costume, relieved by the white ruff, is black. The subject who is about 60, is very trim looking, his ruddy face contrasting finely with his closely cropped white hair and beard.

Senator Clark's Raeburn is a portrait of the artist's daughter, a brunette of about thirty, who is shown in half length standing, in a white dress and yellowish cloak, in a landscape. Until recently the chief of Mr. Clark's few old masters were Gainsborough's portraits of Lord and Lady Dustainville. The most notable among his fine collection of modern works is Fortuny's "The Choice of a Model," for which he gave $42,000 at the William H. Stewart sale in 1888.

THE MILCH'S ARE INCORPORATED.

Messrs. L. A. and E. Milch of 1025 Lexington Ave., incorporated on Apr. 22, under the name of E. and A. Milch, to sell oils, engravings and other works of art.

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SALES PAST AND TO COME

Chinese and Egyptian Art.

Two very important and interesting collections are now on exhibition at the Anderson Galleries, one of them of Chinese art to be sold by order of Thomas Jefferson Ryan, Esq., of New York City, and the other a collection of Egyptian and Persian art, consigned by Mr. Azeez Khayat of N. Y.

Many bronze mirrors of the Han dynasty in the Chinese collection will attract attention for the pieces are very rare. The old paintings are also unusually interesting, and the porcelains are numerous. Among other objects in the sale are two large Flemish tapestries in very fine condition.

Mr. Khayat's consignment is notable for the iridescent glass, the Persian potteries, a few Babylonian tablets, the Roman bronzes, the antique watches, and a number of necklaces of Egyptian beads. There is also a small selection of Persian rugs. These collections will be sold on the afternoons of Friday and Saturday next.

Dickensiana and Thackerayiana.

More than a hundred and thirty letters in the sale at the Anderson Galleries, May 16-17, from the Edwin W. Coggeshall collection, were written by Dickens to his sister-in-law, Georgiana Hogarth, and they are mostly unpublished. One hundred and twenty-five additional letters to Wills, which are wholly unpublished, will be offered as a single lot, so that the purchaser can take up the question of issuing an absolutely new book on Dickens. These letters were written from France, Scotland, and all parts of England, and mainly while Dickens was on his reading tours. They cover a period of more than 20 years, beginning in 1846. They show Dickens's daily life, and abound in the frankest criticism of many of his contemporaries. Quite a number of the letters to Miss Hogarth were written from America.

In addition to the Dickens material this sale contains some very important Thackeray Mss. and autographs, and some of his original drawings, which will enable the many Thackeray collectors in this country to fill out their collections. There are several first editions of Thackeray's books to which autograph letters have been added.

All this property comes from the library of Mr. Coggeshall, who has also consigned for sale a most interesting collection of original portraits. Among these is an unpublished watercolor portrait of Dickens by his friend Walter Henry Watts, who was a miniature painter of great ability. The three-quarter length portrait of Thackeray was painted in watercolors by Edwin D. Smith. Two colored crayon portraits of the Brownings are also of the highest interest. They were executed by Lowes Dickinson, shortly after the Brownings began their life in Italy. A life portrait in pencil of Lafayette by St. Aubin, is another valuable item. An original pen-and-ink sketch of the State procession on the day of the coronation of Queen Victoria has been increased in value by the autograph inscription by Thackeray. There are also silhouette portraits of Carlyle, Scott and Charlotte Brontë, and a full-length drawing of Disraeli by Maclise.

COMBINATION PICTURE SALE.

(First Session)

The first session of the combination sale at auction under the management of the American Art Association, of some 280 pictures, with few exceptions, oils owned by Mrs. Benjamin Thaw, of New York, Pittsburgh and Newport, Messrs. Alexander Morten and Charles Beers, Mrs. Joseph Carlisle, Mr. P. E. McMahon, the dealer, the estate of Mrs. John E. Cowdin, and various private persons and an Executrix was held at the Plaza Ballroom Tuesday evening, when 93 pictures, mostly oils, brought a total of $20,450.

This sale, probably the last important one of pictures of the now closing art season, was held at the latest date in the Spring, for one of the kind, that can be recalled, but with fairly cool weather attracted a fair sized audience.

The feature of the first session, conducted by Mr. Thomas E. Kirby, was the offering of no less than seven examples of the refined art of the dead John H. Twachtman, all formerly owned by Mrs. John E. Cowdin. The value of this painter's work has been steadily appreciating of late years, and so there was good competition for the canvases—one "The White Bridge," bringing $2,075, the highest figure of the session, from Mr. William Macbeth. The other Twachtmans all sold well. A Whistler watercolor brought $450 from Mr. Bernet, as agent. Other American pictures sold well, notably examples of Arthur B. Davies—one for $420, Theodore Robinson—one for $510 to Mr. Wheeler, son-in-law of the late George A. Hearn. A good Bolton Jones brought $490, an Ochtman $470 and a Rehn marine $300, while two Bruce Cranes sold for $230 and $300 respectively and some Hssams very low.

The old pictures sold, with few exceptions, were owned by Mrs. Benjamin Thaw and were announced, for the most part, as having been secured by agents and brought what appeared to be very low prices for their attributions. A so-called Greuze fetched only $140, for instance. The highest figure for an old picture was $550 and this was said to have been given by Mr. Bernet, as agent for a work attributed to Domenichino.

Mr. Kirby poked fun at one solitary example of the "Modernist" Americans, a puzzling arrangement entitled "The Skyrocket," by Middleton Manigault, expressed his surprise at its being in the sale and wondered as to how it got into Mr. Morten's collection, from whence it came. He also expressed surprise when a bid of $10 was made for it and more when it was sold to Mr. Daniel, the dealer and firm believer in the painter's art, for $55. It was evident that Mr. Kirby is not friendly to the "new school."

FIRST SESSION.

The following is a list of the pictures sold Tuesday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

1—Henri, R., "Coast of Monhegan, Maine" (Panel), 8x10, Seaman, Agt.	$65
2—Davies, A. B., "Pastoral," 8x12½, Wm. Macbeth	110
3—Whistler, J. A. M., "Inn in English Village" (Watercolor), 6¼x4¼, Bernet, Agt.	450
4—Blakelock, R. A., "Landscape with Indians," 10x8, Snedecon & Co.	130
5—Dewing, T. W., "A Lady" (Pastel), 10¾x8, Bernet, Agt.	200
6—Davies, A. B., "Group of Four Children" (Pastel), 12x9, Wm. Macbeth	240
7—Reid, R., "Head of Young Woman" (Panel), 12x9, M. Alexander	40
8—Blakelock, R. A., "Vase of Flowers" (Panel), 11½x7¾, Seymour Rosedale	160
9—Blakelock, R. A., "Carnations and Zinnias" (Panel), 11½x7¾, Bernet, Agt.	130
10—Ranger, H. W., "Gathering Wood" (Watercolor), 16x11, Seaman, Agt.	75
11—McCord, G. H., "Off Coast of Holland," 12x16, K. Sheldon	55
12—Seignac, G., "In a Dilemma" (Panel), 13½x10, R. A. Correa	50
13—Breydel, K., "The Battle," 11½x18, K. Sheldon	50
14—Witherington, W. F., "English Landscape" (Canvas), 12x16, R. Deutsch	30
15—Attributed to Berghem, N., "Cattle and Landscape," 16½x19, F. Baumeister	60
16—Van de Velde, A., "Landscape and Cattle" (Panel), 14½x19¾, Bernet, Agt.	80
17—Davies, A. B., "Visions of Glory," 10½x15¾, D. C. Phillips	420
18—Lathrop, W. L., "Landscape," 14½x18, Bernet, Agt.	100
19—Reid, R., "Landscape" (Panel), 12½x16, Gleason	55
20—Twachtman, J. H., "Landscape," 12¾x18½, A. A. Healy	370
21—Hassam, C., "Flower Garden" (Watercolor), 19½x13½, Seaman, Agt.	130
22—Thompson, J., "Head of Young Woman" (Pastel), 19½x15½, J. R. de Witt	30
23—Coman, C. B., "Landscape," 16½x19, A. A. Healy	110
24—Johnson, E., "Finishing Touch," 20½x16½, M. Hare	60
25—Robinson, T., "Ancient House: Winter," 18x22, Bernet, Agt.	230
26—Kost, F. W., "Duck Shooting," 16x24, C. M. Britt	55
27—Post, W. M., "Lowland Meadows," 16x26, Bernet, Agt.	350
28—Gay, E., "Fisherman's Home, Eastchester Creek," 18x24, Andrew J. Zabriskie	110
29—Rehn, F. K. M., "Gulf Stream," 16x20, G. H. Blakely	300
30—Robinson, T., "White Barn," 15½x25½, Geo. C. Wheeler	510
31—Early Spanish School, "Saint in Attitude of Prayer," 19x14, J. G. Dreyfus	210
32—Van Orley, B., "Madonna and Child" (Panel), 19x14, J. R. de Witt	280
33—Early Flemish School, "Portrait of Gentleman" (Panel), 20½x16, A. A. Healy	130
34—Zucchero, F., "Portrait of Robert Devereux" (Panel), 22¾x17, F. Beumeister	85
35—Landseer, E., "Odin," 17x21, Bernet, Agt.	530
36—Landseer, E., "Hafed," 17x20¾, Bernet, Agt.	530
37—Coignard, L., "Ox Team," 15x22, K. Mortensen	60
38—Greuze, J. B., "The Suppliant," 20x16, H. S. Ruhens	140
39—Zucchero, F., "Fernando Cortez" (Panel), 22¾x17¼, F. Baumeister	80
40—Jimenez, L., "Resting," 20x24½, McDonough Galleries	100
41—Crome, J. (attributed), "Landscape in Norfolk," 25½x22½, Bernet, Agt.	110
42—Lely, P., "Princess Mary of Holland," 25x18¾, Bernet, Agt.	250
43—de Largilliere, N. (attributed), "Princess Clementine Sobieski," 24x20, Bernet, Agt.	280
44—Early Dutch School, "Landscape," 21x29, W. H. Coverdale	130
45—Higgins, E., "Beside the Cradle," 20x15½, T. Pasne	40
46—Reynolds, J., "Portrait of Dr. Samuel Arnold," 29x24½, Wm. C. Dickerman	210
47—McChesney, C. T., "Still Life" (Watercolor), 16x22¼, T. Sylvester	25
48—Hassam, C., "The Woodchoppers," 18x22, Seymour Rosedale	410
49—Twachtman, J. H., "Deserted Wharf," 24x20, Holland Galleries	260
50—Robinson, T., "Farmhouse and Rick," 15½x25½, Bernet, Agt.	390
51—Twachtman, J. H., "Autumn," 25x16, Bernet, Agt.	450
52—Dewing, T. W., "Portrait Margaret Anglin," 21¾x19½, Bernet, Agt.	200
53—Crane, B., "Golden Afternoon," 18x24, W. V. Cramford	230
53a—Chase, W. M., "Gray Day," 22x27, John C. Tomlinson	160
54—Hassam, C., "Winter Day," 19½x25, Seaman, Agt.	240
55—Coman, C. B., "Landscape," 25x19½, T. Sylvester	55
56—Keith, W., "Forest Interior," 20x24, Dr. M. A. Goldstein	175
57—Champney, J. W., "Marie Antoinette" (Pastel), 27x21½, Rudest, Agt.	55
58—Manigault, M., "The Sky Rocket," 20x24, Charles Daniel	55
59—West, B., "Return from Promised Land" (Panel), 21x29, Geo. H. Ainslie	300
60—Richet, L., "Retour de Peche," 22x32, A. Costello	310
61—Morland, G., "The Wreckers," 25x30, J. F. McCarthy	105
62—Art, B., "Still Life" (Panel), 19½x35, Seymour Rosedale	45
63—Pinchart, E. A., "Chrysalis," 32x23¾, Geo. H. Ainslie	150
64—Beyle, P. M., "Une Partie de Dames," 37x26, K. Mortensen	100
65—Domenichino, "Lady with Palm," 36½x30, Bernet, Agt.	550
66—Early English School, "Light from Heaven" (Canvas), 36x28, Louise McCarthy	130
67—Lely, P., "Child and Dog," 30x24½, F. A. Park	400
68—Eighteenth Century Italian School, "Lady with Harp," 37½x28½, F. Baumeister	90
69—Gill, Rosalie, "Arab with Knife" (Canvas), 35¾x24, J. J. Julie	45
70—Davies, A. B., "Triptych" (Central Pannel, Canvas), 17x22, (Side Panels, each Canvas), 12½x5½, Wm. Macbeth	300
71—Reid, R., "Girl and Green Shutter," 30x25, E. T. Gleason	100
72—Higgins, E., "Chain Gang" (Watercolor), 24½x34, Seaman, Agt.	30
73—Twachtman, J. H., "Beach at Squam," 25x30, Macbeth	825
74—Crane, B., "Brandywine Valley," 22x30, J. D. Wiggin	300
75—Jones, H. B., "Summertime," 22x36, Bernet, Agt.	490
76—Ochtman, L., "Harvest Field," 24x36, Bernet, Agt.	470
77—Twachtman, J. H., "House on Rocks," 30x30, Seaman, Agt.	500
78—Twachtman, J. H., "White Bridge," 30 in. square, Wm. Macbeth	2,075
79—Crane, B., "In Mohawk Valley," 36x30, Snedecor & Co.	330
80—Tack, A. V., "Eve Weeping," 36x28, Seaman, Agt.	100
81—Chase, W. M., "Still Life," 28½x39½, Rudert, Agt.	210
82—Browne, G. E., "Domestic Task," 31½x38½, Sydney W. Curtis	150
83—Bogert, G. H., "Moonlight," 28x40, H. S. Ruhens	525
84—Lie, J., "The Fog," 35x42, Seaman, Agt.	110
85—Twachtman, J. H., "In the Garden," 26x69, A. A. Healy	350
86—Smillie, G. H., "Marblehead Neck," 30x45, W. V. Crawford	250
87—Ramsay, A., "Portrait, a Lord Chief Justice," 40x34, J. E. Aldred	300
88—Attributed to Romney, G., "The Sisters," 43x28, Bernet, Agt.	110
89—Marati, C., "Claudius Caesar," 78x58, E. Prendergast	100
90—Jose, Villegas, "The Page," 81x39, K. Mortensen	175
91—de Miranda, J. C., "Christianity Vanquishing Paganism," 89x67, Seaman, Agt.	160
92—Degas, H. G. E., "Collection Twenty Process Reproductions," Wm. Macbeth	140
	$20,950

(Second Session.)

At the second session Wednesday evening, the attendance was larger than on Tuesday, and a total of $42,250 was obtained by Mr. Kirby and Mr. Bernet, as the former had to retire from the Rostrum, through hoarseness before the sale concluded—for the 89 pictures offered.

The prices were good, but not high on the whole and there were few dealers and collectors present. It was evident from this fact, and the langourous bidding, except at intervals, that it is late in the season for a lively picture sale, but happily this was the last important one this season.

The group of 30 interesting early American pictures, owned by Mrs. Benjamin Thaw—with two exceptions, portraits, from which much had been expected evidently did not meet the fair owner's hopes, as the majority were announced as having been sold to the Madison Ave. dealers, Clapp and Graham, which would indicate that they didn't wander far from home. The fine bust portrait of John Hogg, an old New York Publican, was announced as having been secured by Mr. Bernet, acting as agent, for $2,550, a record figure for a Sully of this kind—and Mr. William Macbeth paid $1,000 for the rare example of William Dunlap "The American Vasari," and an old Academician.

The second best of Mrs. Thaw's early Americans, the charming double portrait of "Two Sisters," by G. P. A. Healy, was withdrawn from the sale as Mrs. Thaw yielded to the request of a prominent New York attorney to obtain it privately, he having discovered by chance two days before the sale that the work was a long lost and lamented presentment of his wife and sister-in-law when children.

The other Americans sold fairly well, especially the Twachtmans and Blakelocks as will be seen by the list, but the old masters, notably the fine group portrait of "The Stanley Children," by Sir William Beechey, owned by Mrs. Thaw, which only brought $850 from Mr. Bernet as agent.

The following is a list of the pictures sold Wednesday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable and the prices:

93—Raffaelli, J. F., "Churchyard" (Panel), 13½x9¼, Chas. A. Platt	$100
94—Isabey, E. L. G., "To the Rescue" (Watercolor), 7½x12½, Chas. A. Platt	85
95—Inness, G., "Late Sunset" (Panel), 9¼x12, Bernet, Agt.	340
96—Murphy, J. F., "Autumn Afternoon," 7½x14, J. D. Wiggin	775
97—Blakelock, R. A., "Moonlight" (Panel), 10x6¼, Bernet, Agt.	250
98—Robinson, T., "The Harvest" (Watercolor), 9½x12¾, Bernet, Agt.	80
99—Wyant, A. H., "Baby in Bird's Nest" (Painted on copper), 10½x8¼, Bernet, Agt.	120
100—Davies, A. B., "The Sisters," 16x11, Bernet, Agt.	170
101—Dewey, C. M., "Sunset" (Panel), 10½x16½, J. F. Donnelly	100
102—Schreyer, A., "Arabs in Desert," 10¾x14, Seaman, Agt.	625
103—Turner, J. M. W., "View from Ehrenbreitstein" (Watercolor), 8½x12¾, K. Mortenson	850
104—Teniers, D., "The Castle of Perck" (Panel), 10x14½	80
105—van Goyen, J. J., "Dordrecht Fishermen" (Panel), 15x18¾, W. H. Coverdale	250
106—Robinson, T., "New England Brook," 20x15½, Bernet, Agt.	380
107—Bunce, W. G., "Sunset" (Panel), 15x24	60
108—Davies, A. B., "Girl with Thorn in Foot," 16x11, Wm. Macbeth	190
109—Blakelock, R. A., "Landscape," 12x22, Bernet, Agt.	675
110—Keith, W., "Sunset," 17¾x22, Meredith Hare	540
111—Ranger, H. W., "Morning on River Oise" (Watercolor), 18x24, Bernet, Agt.	200
112—Knight, D. R., "In Fields at Poissy," 22x18, Bernet, Agt.	900
113—Ryder, A. P., "Smuggler's Cove," 10x28, Charles Daniel	825
114—Church, F. S., "The Dance," 26x23, H. Schultheiss Co.	135
115—Ryder, A. P., "Hunter's Rest," 14x24, Charles Daniel	1,625
116—Hassam, C., "Fifth Avenue at Fifty-sixth Street," 24x20, E. L. King	1,275
117—Martin, H. D., "The Waterfall," 28½x20, Bernet, Agt.	200
118—McCord, G. H., "Dutch Luggers," 24x27, J. J. Bridges	275
119—Blakelock, R. A., "Landscape," 20x30, J. D. Wiggin	825
120—Blakelock, R. A., "Landscape with Cascade," 25x30, Snedecor & Co.	700
121—Rehn, F. K. M., "Massachusetts Coast," 30x25, A. Staheli	110
122—Twachtman, J. H., "Reflections," 30 ins. square, Knoedler & Co.	2,000
123—Hassam, C., "Maids in Mist," 32 ins. square, C. C. Stevens	2,750
124—Reid, R., "A Winter Landscape," 30x25, John C. Tomlinson	110

(Continued on Page 6.)

Important Examples of

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Shakespereana, etc., at Princeton.

Three special exhibits were held during the week at the Princeton University Library. In one is shown a biography, illustrated with pictures of places, made famous by Shakespeare, facsimilies of his birth record and will, a cast of the head of the bust in the Stratford Church, etc. A second display is of the Garrett collection of illustrated Mss. of the XIII-XVI centuries, with facsimiles of some 20 earlier Mss. to illustrate the history of the art of illumination. A war collection consists of an Iron Cross, a French war cross, a pennon of the Death's Head Hussars from the Battle of the Marne and about 100 French, British and Italian posters of heroes, past and present, battlefields, war sufferers and refugees.

NOTES OF EXHIBITIONS.

The May exhibition at the Catharine Lorillard Wolfe Art Club, 802 Broadway, consists of works by the following members: Ida Becker, Theresa Bernstein, Lillian Crittenden, Caroline Geiger, Emily Dunham Hall, Anna F. Morse, Katherine Milmoe, Therse Milmoe, Clara Mamre Norton, Marjorie Pegram and Sylvia Rafter.

The Independent School of Art, 1947 Broadway, gives an exhibition of drawings and paintings by members of the School today and tomorrow.

PHILADELPHIA.

The Phila. Chapter, American Institute of Architects and the T. Square Club 22nd Annual Exhibition is now on at the Art Club. Elaborate and well executed drawings and models of proposed works and photographs of those already erected in way of structural, decorative and landscape architecture, give one a very comprehensive view of the progress made in the art during the last year in America. The applied arts are also represented by sketches and paintings of decorative designs and by a collection of works carried out in wrought iron, art tiles, and stained glass.

Probably the most interesting object, locally, is a large model about 15 feet long of the proposed development of the east bank of the Schuylkill River known as the "Ellen Phillips Samuel Memorial" already described in a former issue of the AMERICAN ART NEWS, and the combined work of Edgar V. Seeler, architect, and Charles Grafly, sculptor.

A number of beautiful drawings, in perspective of buildings, including Grace Church, Chicago, and a Pasadena, Ca., residence, are by Bertram Goodhue and have decided charm as pictures. Day and Klauber also show some well rendered designs of buildings for Wellesley College and Cornell University. The work of a thoroughly equipped architect is seen in the designs for the Detroit Library, a competitive drawing of the "Scott Memorial Fountain," and a capital perspective drawing of a New York Bridge, by Cass Gilbert.

Designs for the entrance to Schenley Park, Pittsburgh, show excellent planning of architectural features and landscape gardening on the part of Horace Wells Sellers and H. Bartol Register. One of the local attractions is a drawing of the front of the new Franklin Bank by McKim, Meade & White and Furness, Evans & Co. Academic work in architectural design by students of the University of Penna. and Carnegie Institute are shown. A very picturesque Italian villa for H. H. Rogers, Esq., at Southampton, L. I., is by Walker and Gillette of New York.

Art tiles are from the Enfield Potteries, a complete collection of wrought iron door furniture, grilles and railings are shown by Samuel Yellin and artistic stained glass by Nicola D'Ascenzo.

There will be an exhibition of Advanced Modern Art at the McClees Gallery beginning May 18th, mostly examples of post-impressionistic art and some of "cubistic" tendency. It will include some of the most noted contributors to the new ideas.

The Graphic Sketch Club will hold an exhibition of the work of its students in the Club Studios, 715-719 Catherine St., May 21-June 11. Eugene Castello.

KANSAS CITY.

At the City Club there is an interesting exhibition of 50 of S. Arlent Edwards' color prints.

GERMAN LUSITANIA MEDAL.

The story of the bronze medal, struck in Germany to celebrate the sinking of the Lusitania, which first came in a cable to the New York "Sun," and which story was republished in the AMERICAN ART NEWS last week, was read so much with surprise that letters and messages expressing doubt as to the truth of the story and even containing indignant protests against its publication, have been received at the ART NEWS office.

It is thought best therefore to confirm the accuracy of the "Sun's" cable which has been substantiated by mail advices to the ART NEWS, to publish today reproductions of the medal from actual photographs made in Holland of the original.

The medal is listed, as was told last week, in the Numismatic Catalog issued by Schulmann of Amsterdam as "The Torpedoed Lusitania," a satirical medal by Karl Goetz. The medal is of bronze and is sold at seven florins. Its reverse side shows a crowd before the window of a ticket office inscribed above "Cunard Line" while the face and upper half of a skeleton handing out tickets is shown in the window. On the obverse side the Lusitania is depicted sinking stern foremost with large guns mounted on her foredeck. The inscription is "Great Steamship Lusitania Sunk by German Submarine." The rim of the medal is insrcibed "Business before everything—Distribution of tickets at the Cunard Line."

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MONTCLAIR.

At the Montclair Art Museum there is on view until May 28 a new loan exhibition of paintings, by thirty or more of the most prominent contemporary artists of New York. This is one of the strongest exhibits yet shown here.

MEDAL STRUCK IN GERMANY TO COMMEMORATE THE SINKING OF THE LUSITANIA
Obverse
Courtesy of the Boston Transcript.

MEDAL STRUCK IN GERMANY TO COMMEMORATE THE SINKING OF THE LUSITANIA
Reverse
Courtesy of the Boston Transcript.

A most attractive exhibition by Fred Dana Marsh of objects designed by him for country house and garden ornamentation is now on at the Arden Studios, 599 Fifth Ave., to May 16. The objects range from weather vanes and flower boxes, to bird houses and porch rugs, and are shown as far as possible in suitable surroundings.

Edward I. Farmer
Chinese Antiques & Interiors
5 West 56th Street New York
Invites attention to the recent arrival of a particularly fascinating collection of
Chinese Jewelled Flowering Shrubs
the leaves and flowers exquisitely carved from Jades, Coral, Lapis lazuli. Tourmaline, Crystal and Karnelian of the highest qualities.
The collection of Jade objects and objects carved from other semi-precious stones includes several specimens of
GREAT IMPORTANCE.

WASHINGTON.

The prospectus of the newly organized Arts Club states that it was formed to bring into association those devoted to painting, sculpture, architecture, music, literature and the drama, to promote co-operation between them and to further interest in these arts in the capital citv. The idea of its promoters is rather to make it a national, than a local affair. The club will include in its membership men and women, active and lav members, voting for a board of men governors, the women also voting for a women's advisory board. Artists are invited to donate pictures to the first auction sale, the proceeds to be applied to the furnishing of the clubhouse, the pictures will be exhibited before the sale at the New Willard Hotel. The President of the Men's Board is H. K. Bush-Brown and the vice-president of the Women's Advisory Board is Sarah Munroe. Michael Jacobs is the chairman of the Art Committee, and the corresponding secretary is Mr. W. H. Windom.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, is now ready.

A NEW ART DIRECTOR.

The news of the appointment of Mr. J. Nelson Laurvik, the Norwegian art writer and assistant to Fine Arts Director Trask at the recent San Francisco Exposition, as Director of the projected San Francisco Art Museum, comes as a surprise to the American art world, as it was generally understood that Mr. Trask himself was virtually slated for the position. As the San Francisco dailies make no mention of Trask in their long eulogies and elaborate biographies of Laurvik, are we to assume that Trask "has been lost in the shuffle?" While we have had differences of opinion with Mr. Trask in the past, and hold no brief for that gentleman, and while we have no prejudice against, nor enmity towards Mr. Laurvik, we would have preferred to have recorded the choice of the former, rather than of the latter, to the new and responsible post.

For, in addition to his qualifications of experience and knowledge, Mr. Trask is an American, and it would seem that at this critical period in the Nation's history when if ever Washington's old admonition "Put none but Americans on guard tonight" should be remembered and observed, that even in the matter of the appointment of a Museum art director, an American born and trained man should be preferred to that of one whose birth "fell in alien lands aside."

GOOD RULES FOR COLLECTORS.

The following excellent rules for art collecting are given by Mr. John Anderson, Jr., in the catalog of his picture collection. They are so sensible and wise that they are worth remembering:

"Cultivate individual taste and knowledge by study and experience."

"See and study as many good paintings as possible."

"Judge a painting by what it is—not by the name it bears."

"Only a great artist can produce a painting of great quality."

"Distinguish between originals, copies and replicas—shun copies, but remember that replicas are often better than originals."

"Refuse paintings that lack quality—genuine works will possess it."

"Avoid paintings with an artificial note."

"Do not countenance monstrosities in art."

"Admit no picture to your collecton not incontestably genuine; if one has inadvertently crept in, discard it promptly without regard to money loss. Make it up on something else."

OBITUARY.

Frank W. Berger.

Frank W. Berger, architectural sculptor and wood carver, whose work adorns a number of Minneapolis churches, died recently and suddenly at the Swedish Hospital Minneapolis, aged 70. Mr. Berger had been for 14 years instructor in modeling at Central High School in St. Paul.

Gustavus Stahlein.

Gustavus Stahlein, architect, died recently in Newark, N. J. He was born in N. Y. in 1840. He was a member of the American Institute of Architects and studied in Munich, Vienna and Berlin. He was a member of the firm of Stahlein and Steiger.

Montrose W. Morris.

Montrose W. Morris, an architect, with offices in this city, died at his home in Brooklyn, Apr. 14, at the age of 55. He was a member of the Montauk Club, and is survived by a widow, a daughter and three sons.

W. U. Light.

William U. Light, a member of the firm of Forman and Light, architects of this city, died May 4 at his home in Riveredge, N. J., for which vicinity he had designed many residences. He was a member of the Architectural League.

CORRESPONDENCE

Marshall's Portrait of Lincoln.

Editor AMERICAN ART NEWS:

Dear Sir,

It would be interesting if you would follow the announcement, in your last issue, of the proposed purchase for presentation to the government of William E. Marshall's portrait *from life* of Lincoln, with the proof that that Marshall's Lincoln is an original life portrait. Mr. Marshall did not make this claim himself for the portrait on his well known steel plate engraving. The inscription reads "Painted and Engraved by William E. Marshall." On the contrary, it seems to be well established that it was painted after Mr. Lincoln's death and consequently is not a life portrait.

In "American Engravers and their Works. by W. S. Baker, Philadelphia, 1875" we find on p. 109, in the notice of Marshall, "In the winter of 1860, he went to Boston to engrave the head of Washington * * * and after its completion went abroad to study painting. While busily engaged with the brush at Paris, in 1865, he heard of the assassination of President Lincoln and immediately returned to his native country for the purpose of engraving his portrait, the picture *to be* painted by himself." And a contemporary notice of the engraving upon its publication, says "he had seen Mr. Lincoln, but once or twice, but he had studied his character and fully appreciated the great qualities of the man. When asked by his friends what portrait he would take for his model, he promptly answered, 'None! I will paint my own portrait and engrave from that.' And he did so. In the year and a half that has elapsed since Mr. Lincoln's death *he has painted* his portrait and engraved it, etc."

I was so well satisfied that Marshall's portrait of Lincoln was not a life portrait that I excluded it from my introduction to the catalog of "Portraits of Lincoln," exhibited at the Grolier Club, N. Y., in 1899, and the life portraits of Lincoln are so few that none should be admitted to that high rank, except upon unquestionable proof.

Charles Henry Hart.

New York, May 8, 1916.

Against the Modernists.

Editor AMERICAN ART NEWS:

I have read attentively your announced neutrality, in your issue of April 29, in regard to the controversy between our academicians and the modernists. I sincerely hope that you may yet, openly uphold, the true, beautiful and inspiring art of our academicians and their fathers, against the extreme modernist critics.

The experiments, I should say, the research of the modernist have failed to produce anything worthy to be considered as art. Moreover, should the so-called new art exist through another number of years without opposition we would be bound to witness the worst degeneration, art in general, ever suffered.

In order to obtain the desired result of opposition against the issues the public should be enlightened properly on the subject; all the art magazines should contribute vigorously to that end.

Very truly yours,
Prosper Guerry.

91 Broad St., Elizabeth, N. J., May 5, 1916.

A Far Western Tribute.

AMERICAN ART NEWS,

Dear Sirs:

The perusal of some copies of the Art News loaned by a friend has convinced me that, by reason of not being a subscriber, I have been missing a great deal of valuable information, and also a lot of amusing correspondence.

The column marked "Correspondence" with its various opinions and answers pro and con about the same, is in itself worth the price of the magazine.

Enclosed please find check for a year's subscription.

Yours very sincerely,
Benjamin C. Brown.

120 N. El Molino Ave., Pasadena, Cal.
April 30, 1916.

Another Tribute.

Editor AMERICAN ART NEWS:

Dear Sir:

Herewith my renewal for the ART NEWS. To say that I am pleased is putting it mildly. Although never expecting to be a collector, there is nothing more welcome to me than perusing your paper, following the ART NEWS and especially the auction sales.

Hoping your paper may continue to improve and more subscribers become listed, all the time.

Yours truly,
Albert Doezemor.

April 24, 1916.

EXHIBITIONS NOW ON

Color Etchings at Goupil's.

Some members of the British Society of Graver Printers in Color, are now exhibiting to May 30, at the galleries of Goupil & Co., 58 W. 45 St., nearly eighty prints from their recent plates. As in the case of color prints from wood blocks, there is an individual and very decided charm in these color etchings, which are mainly highly decorative in effect.

Nelson Dawson shows three marines, one of sail beating against "A Headwind up the Channel," and another a view of "Scarborough in Twilight." W. Giles, whose color is of beautiful quality and whose lines have a fine sweep, has, among other works, a highly picturesque "Central Corsica—The Last Gleam," and views of Stonehenge, in early morning, and of the Florentine Ponte Vecchio. Among some delicately artistic plates by Mrs. Giles, are a Stonehenge view and "The Passing of the Flowers."

In the large manner, with broad masses are Miss E. Kirkpatrick's "Castle Rock Edinburgh," "The Outgoing Fleet," "Early Morning, Venice," and "On the Lagoons." F. Marriott has various effective views, in "France, Italy and Belgium." Birds are handled aptly by Allen W. Sealy and G. W. Rhead has various poetic figure groupings in the Burne-Jones manner.

Others represented are W. Douglas Almond, T. Austen Brown, Mrs. E. C. Austen Brown, H. J. Casey—a superb "Moonlight," Miss M. Deane, A. Hartley—notably "Jardin du Grand Trianon," Miss R. Heriot, E. C. Laurensen, Sydney Lee, W. Monk—"New York from Governor's Island," and "Statue of Liberty," Hilda Porter, Annie French, and Th. and R. Roussel.

Some Portraits by Goldbeck.

As a portrait painter Walter Dean Goldbeck has gained in refinement and not lost in strength, while he has improved in quality. All this is shown in his second display, now on at the galleries of Henry Reinhardt & Son, 565 Fifth Ave., to May 22. The best of his pictures of women, among the twelve examples displayed, are those of Mrs. William J. Schieffelin, natural in expression and unstudied in pose, and Mrs. Ralph Pulitzer, picturesquely arranged in full face, in an old-fashioned chair, costumed in green against a background of red. Mrs. Arthur C. Train, Mrs. Courtland Bishop, and Misses Anne Morgan, Louise Morris and Teresa Fabbri are also sympathetically pictured, the last before a somewhat insistent purplish blue background. A quasi poetic profile is of Jan Paderewski. Mr. Warren Leeds is shown also in profile, seated with clasped hands in an almost square canvas. This is a thoroughly satisfactory work. There is also a lifelike half-length of Dr. Joseph Muir in outing shirt, and an effective profile in olive and browns of Mrs. Ernest Schilling. Mr. Arthur C. Train is shown with document in hand, in the act of propounding, the expression and attitude being well attuned.

Poster Art Exhibitions.

Four national exhibits of American poster art will be made of the originals entered in the $2,200 industrial poster competition for a design for the national electrical celebration next autumn. The contest will close June 1. The prizes are offered by the Society for Electrical Development, an educational institute of the United Engineering Societies, New York City.

The Poster Committee Chairman Mr. J. Tyrone Kelly, announces that the works of Eastern and Western artists will be arranged in separate exhibits and that designs submitted by art students and high school pupils will comprise two additional individual exhibits. It is proposed to hold these exhibitions in libraries and galleries from Boston to San Francisco and to extend the time for these displays up to the close of America's Electrical celebration, Dec. 2 to 9.

The prizes are the largest yet offered for poster work in the U. S. The winning emblem will receive $1,000, the second prize is $500. That design, the popular favorite at preliminary exhibits in Boston, New York, Pittsburg and Chicago, will receive $300. The best original done by a student of an art tional will be divided into five prizes for the school will be awarded $200 and $200 addibest designs entered by pupils of art classes in the high schools of America.

The authorities who will judge the posters for the committee will be: Dr. James P. Haney and Messrs. John Quincy Adams, Arthur F. Wiener, P. L. Thomson, Henry L. Doherty and Herbert S. Hous.

School of Fine and Applied Art.

The annual exhibition of the N. Y. School of Fine and Applied Art will be held at the studios, 2239 Broadway, cor. 80 St., from May 17-23, 10 A. M. to 6 P. M. and Friday, Saturday and Monday evenings.

LONDON LETTER.

London, May 3, 1916.

In my last letter I referred to the projected purchase, by the National Arts Collections Fund of the eleven Rossettis belonging to the Rae family and the importance of these paintings as a national asset Since then the scheme has come perilously near to destruction, for in consequence of its premature publication in the press, through the indiscretion of a certain society lady, the offer was at one time in danger of being withdrawn altogether. Matters have, however, now been satisfactorily adjusted and the National Gallery, in spite of the exigencies of war time, is to be the richer by a very valuable addition to its treasures.

Three names have been added during the last week to the ranks of the Royal Academy Associates, namely those of D. Y. Cameron, Maurice Greiffenhagen and Bertram Priestman. The general feeling about all three elections is entirely favorable, a state of affairs which cannot with truth be said to have existed in many instances. Indeed, the foreguard of painting would appear to be coming into its own nowadays at the hands of the Academy Council, and though we may look forward for many years to come to seeing the well-worn copybook type of picture predominating on its walls. yet the more advanced school is rapidly becoming refreshingly frequent.

The Layard Portraits Again.

Once more the question of the Layard pictures is before the public, this time in the form of an appeal brought by the nephew of the late Sir Henry Layard, against the decision given in the courts last year to the effect that certain pictures could not be regarded as portraits coming within the terms of the will. These pictures included fifteen dating from the XV to the XVIII centuries among which was a Bellini, depicting the Sultan Mahmod II and inscribed to the effect that the monarch had himself sat to the painter. The discussion as to what actually constitutes a "portrait" led to some interesting points, it being contested that a painter such as Andrea del Sarto, who frequently used his wife as a model, could by no means be said to have executed merely a series of portraits, though, to take a more modern instance, the question could hardly be so readily settled in regard to the pictures for which Lady Hamilton sat. In an opinion quoted bv the counsel for the appellants, the presence of a halo at once removed a figure from the sphere of a human being, so that no picture in which this accessory appeared could reasonably be said to be a portrait! But since halos went more or less out of fashion with the XVI century, this method of distinction no longer held good in regard to works of this and later date!

Similarly it was contested that special care bestowed on features constituted a portrait, whereas special care expended upon expression produced an ideal study. This, though interesting, could hardly be said to be helpful but more practical assistance was afforded by Sir Edward Poynter who definitely classed a number of the pictures as collector's pieces and others as non-collector's, that is to say, he classified some as of special interest to the testator's family and others as being of more general value. Decision, on which will depend the extent to which the National Gallery is to benefit, was adjourned.

Saw Academy as a Duty.

An amusing contention has been made in the House of Commons to the effect that the majority of visitors to the Royal Academy go each year out of motives of duty, rather than in the search for pleasure, and that they should therefore be exempted from payment of the new tax on amusements! This ingenious plea has not, however, been allowed by the Chancellor of the Exchequer, who has ruled that exhibitions of pictures, whether by a Society or a private individual, will be liable to the tax unless they come within the scope of entertainments provided for partly educational or scientific purposes. This decision threatens to prove extremely hard, in regard to shows given bv the dealers, who anticipate diminished attendances in consequence of the imposition. In some instances the proprietors of galleries intend to endeavor to keep up the standard of attendances by paying the tax themselves and maintaining the entrance fee as before, but in any case their revenue from this source is likely to suffer materially. The latter course will, however, have the advantage of leading to a larger sale of catalogues and a greater probability of sales than will obtain if the public are asked to pay the increased fee, it being impolitic on the part of dealers to adopt any course, which involves a decrease of visitors to their galleries. The funds of public and corporation galleries, which depend largely on their admission fees for the expenses of their permanent collections, are likely to suffer very seriously.

L. G.-S.

CHICAGO.

The Palette and Chisel Club's first annual exhibition, at the Art Institute, closed in a blaze of glory, and the Art Students Leagues's annual show was also laureled with special success. The annual national display of oils, watercolors and miniatures is installed in the several galleries, too late for detailed notice in this issue of the ART NEWS There are 360 examples in the assemblage, including a rotary exhibition of watercolors and miniatures. There are 25 large landscapes in oils, by William Ritschel reflections for the most part, of California scenery. There is also an assemblage of watercolors by Alexander Robinson; a part of which were shown at San Francisco.

The Swedish-American Artists' exhibition at the Swedish Club scored a success. Arvid Nyholm's portraits enhanced his fame. Flower pieces by Ada Eveander and Bessie Hellstrom were praised for their naturalness. Ava de Lagercrantz's "Viking's Daughter" and Christian von Schneidau's portraits had vivid characterization. Birger Sandzen, of Lindsborg, Kan., is a startling colorist and C. Raymond Johnson is a close second.

Other artists who make up the 65 examples are Carl E. Wallin, Einer Bergsten, Rose Torey, Emil Gelhaar, Einer Soderwall, Carl Eric Linden, Olaf Grafstrom, Henrik Hillbom, Carl Ringius, Lisa Johnson, Ben Hallberg, John F. Carlson, Alfred Janssen, and Charles Hallberg. Sculptures by Agnes Fromen, Frank G. Gustafson, and Karl F. Skoog deserved the approval they received.

The Blakelock Exhibits.

The exhibitions now on at Reinhardt's and Young's Galleries draw more public interest daily and the fund for the benefit of this artist and his family is constantly increasing. Several Chicagoans have loaned canvases to the Reinhardt show. The Young gallery is fortunate in its loaned examples and Mr. Young has several Blakelocks of his own in line. There are ten canvases by Blakelock's daughter Marian, also on sale at the Young gallery for the benefit fund. The Young collection has 81 oils and including several sketches by Blakelock. This show will be continued through today.

There is a small showing of Blakelocks at another local gallary, including the Hackley Gallery's "Ecstasy," the only Blakelock shown at the San Francisco exposition. Paintings contributed by Chicago artists to the Blakelock fund have been installed in this gallery for sale, this week.

Oils, by George Inness, J. Francis Murphy, and Bogert, are on view at the American Galleries. At the Thurber and Anderson galleries masterpieces by European and American artists are featured. At Roullier's, there is a fine collection of mezzotints and etchings by European masters—and an assemblage of etchings by Pennell, including prints from new plates.

Enoch and Edna Vognild have closed their studio in the Tree Building and are painting the Saugatuck scenery, Michigan—and Pauline Kelley is with them.

H. Effa Webster.

CINCINNATI.

An art event of local importance is the opening reception this week of the first Cincinnati McDowell Club exhibition. The collection, beautifully installed at the Art Museum, has a quality and a real freedom of individual expression, characteristic of the ideals of this young society. The artists represented are: Elizabeth Nourse, Duveneck, Farney, Mr. and Mrs. James R. Hopkins, Edward C. Volkert, John Rettig, Herman Wessel, Dixie Selden, Mrs. W. J. Alexander, L. H. Meakin, Paul Eschenbach, Ernest Haswell, William Hentchel, Mrs. K. Schoepf, Mrs. M. W. Schaeffer, Mrs. Bellamy Storer, Lillian Whitteker, Stuart Todd, Helen Howell, Herbert French, Alfred Elzner and Norbert Heermann.

Mr. Heermann's new studio in the historic old Ogden Building, the former workshops of Buchanan Reed, Twachtman, Farny, Duveneck, Sharp, Rebisso, Noble, was recently opened with a reception, at which a group of paintings by his friend Abel Warshawsky was shown. While here, Warshawsky painted portraits of Prof. Deutsch, Mr. Harry Levy, the son of Judge Hoffheimer and Mr. Emery Barton.

The former Cincinnatian William J. Baer is holding at present his first "one-man" show of portraits painted in oil in the Museum. The artist, to whom the city more or less owes our Blum Room came on himself and has been much feted by his friends.

L. H. Meakin's present "one-man" show at the Museum is of special interest through a number of powerful paintings of Cincinnati, featuring the dominating new skyscraper, and all painted from the same place

Norbert Heermann.

BOSTON.

The Guild of Boston Artists has been holding a "one-man" show by the veteran John J. Enneking—painter, philosopher, and controversialist. "The Fighting Enneking," as one critic calls him, keeps up a doughty battle with paint, as well as with words, anl some of his canvases are fairly modeled in pigment, and heavy to lift, though far from ponderous in the effect they produce upon the beholder. Mr. Enneking has a definite philosophy of painting which may be summed up in the words of "Unity of Sensation." His aim is simplification and elimination, and in achieving it he spends months and even years, of patient work, to say nothing of quantities of paint! One of the finest examples he has accomplished in this line is his "December Thaw," the picture of a sluggish stream flowing through a winter frost. Another example, intensely simplified and instinct with feeling, "is "Morning," in which the pale red light of the sunrise is suggested on distant heights.

At a local gallery Leo Mielziner's clever portrait drawings in sanguine, charcoal, and silver point, and some lithographs are shown. Among the subjects, of whom the artist has made very fine portraits are Prof. Felix Adler, Mrs. Felix W. Warburg, Mrs. Jacob Schiff, Mr. Philip Sawyer, and Prof. Frank Jewett Mather. At the same gallery are Joseph Pennell's drawings and lithographs of wartime London, which in spectacular effects outdistance anything that he has yet produced. The big Zeppelins, hovering over the city like birds of evil omen, and the flaring searchlights give one shivers and thrills of excitement.

The Boston Art Club was the early bird when it induced John S. Sargent to "submit" to an evening reception in his honor last week! The affair was as distinguished and exclusive as the Art Club could make it, and really was "pulled off" with much éclat. There were present such personages as Mrs. "Jack" Gardner, Pres. Fairbanks of the Museum, Major Higginson, and Mrs. McCall, the wife of the governor, together with many lesser lights; and the evening ended with supper and dancing. If. Mr. Sargent was bored he did not show it.

The Copley Gallery is exhibiting a variety of interesting pictures. Rosamond Tudor's group of paintings has some unusual motives, as, for instance, the landscape with two gamesome satyrs, and the landscape with a nude boy. Among other pictures in the gallery are the equestrian portrait by Emily Burling Waite, Ernest Ipsen's splendid full-length portrait of Miss Helen Bullard, and some charming winter landscapes by George Noyes.

John Doe.

PROVIDENCE.

Charles C. Curran is represented in the current display of the R. I. School of Design, by a rich deep-toned portrait of "Mrs. B.," conscientiously painted and Chas. Vail Flagg's portrait of "George L. Chase" is dignified. A dramatic note fittingly dominates the portrait of Otis Skinner who is portrayed in one of his many romantic roles.

A singularly pathetic and touching canvas is contributed by John Elliott in a "Portrait of Julia Ward Howe." This was painted when Mrs. Howe was nearing ninety years old and suggests the poise and nobility of character which always associate themselves with this remarkable woman. At the same time the painting strikes a note of sadness which lingers not unpleasantly in the memory.

At the Prov. Art Club, Mr. Percy F. Albee has been showing a series of recent decorations painted in tempera. Mr. Albee, who is a local artist and still a young man, has elected to follow the mural painter's calling and his friends are predicting a brilliant future for him basing their relief on the original and distinctive tendency shown in several important commissions, already executed. Mr. Albee's most importrant work in this exhibition consists of five large panels representing the "Industrial Arts of the Fifteenth Century"—printing, joinery, metal-making, majolica, and weaving. The whole series is decidedly interesting and is a spirited and ambitious work.

Wm. Alden Brown.

MOBILE.

The oil and watercolor loan exhibition at Battle House has aroused so much interest that funds have been pledged to assure an annual display. The artists represented are C. W. Boyle and E. Woodward of New Orleans and the Spanish painter, Luis Graner. The display was arranged by Mr. and Mrs. John A. Wetzel.

PARIS LETTER.

Paris, May 2, 1916.

One of the most distinguished Parisian critics, Roger Milès, publicly declares that the proposed law forbidding the sale to foreigners of works of art officially classed as deserving of special preservation will have the certain effect of killing the market abroad for French art and thus of favoring the producers of art in other countries, to the detriment of those of France.

"Those who would ostensibly constitute themselves the protectors of art," M. Milès truthfully says, "are usually just the people who are least qualified for such a rôle." He points to the fact that French works of art sold abroad often return to this country, and that its museums have never failed by reason of the freedom enjoyed by the commerce in art to enrich themselves continually. Certainly the Louvre, the Institute of France and the City of Paris itself have received in the last fifteen years many entire collections of extraordinary value.

On the other hand, the Comte de Camondo, a representative collector, exults over the prospect of such a law, as tending to eliminate the competition of Americans possessing enormous wealth in the French art market. He balks, however, at the idea that the State is competent to determine the value of any work of art, or that it has any right of search in private galleries, to discover art treasures, which shall be classed as too valuable for exportation.

Another collector declares that works of art gain in interest the more they "circulate," and that their value increases accordingly. "If many are exported from France," he adds, "many are imported also."

M. Veil-Picard, who owns more Fragonards than other private collectors in Europe ,opposes the law because it limits the freedom of the art-dealer and places the art-lover in a very awkward position, if he should be forced to sell. "As to the official cataloging of private collections," he says, "I do not favor it, I have no confidence in 'experts.' I defy any one to prove that a picture is true or false, and I do not admit the right of a government, through its agents, to appreciate or depreciate an art collection or a work of art."

The women painters and sculptors are now having their 34th annual exhibition in the George Petit Galleries. Four hundred and thirty-five works are exposed, among them two pictures by Elizabeth Nourse, representing types of maternity, with her usual reserved tenderness and quiet, but very personal sense of color-harmonies; a strong portrait of a girl by Emma Chadwick; an interesting interior by Mme. Ullmann-Blocq, and a remarkable head of an ingénue by Mrs. Smith-Champion. The flower and other still-life pictures are in greatest number. While the majority of them are of indefferent merit, a few are really of striking quality, such for instance, as those by Marie Lemaire (forcibly reminding one of the work of the better-known Madeleine Lemaire); Mlle. Madeleine Boisguillaume, who produces wondrously soft watercolor effects; Mme. Léontine Darriet, whose depicting of old-blue faience, with a background of rich carved wood, has an almost unrivalled individuality, and Mme. Eugénie Faux-Froidure, who puts immense strength and reality of color into her gilly-flowers and buttercups.

The women-artists have been busy, too, with war-subjects and in some instances with commendable results. In sculpture, Mlle. Blanche Laurent presents with great simplicity and depth of feeling, a soldier's widow pressing her young boy to her bosom, and Mm.e Anne de Mortemont, Dowager-Duchess of Uzès, has moulded the head of a Red-Cross nurse which may be said to be typical in expression of the patriotic kindness and devotion of the women of France.

The Rodin Museum.

The Rodin Museum is now created and will soon be an object of pilgrimage for visitors to Paris. In the collection are several of Rodin's most important works, which he has been disinclined to sell, many Roman, Greek and Egyptian antiquities, XIV and XV century sculptures, old pictures, porcelains and bronzes, and hundreds of small objects and fragments which are curiously archaic. The whole is estimated to be worth about $1,000,000. There will probably be a secret room in the Rodin Museum, like that in the National Museum at Naples, to which only special admission will be had. and where art of the sort which is too free for the shrinking gaze of modern Puritanism will be closely guarded; for it is well known in the inner circles of Paris that the old sculptor has always had a strong penchant in this direction, and that some of the things he himself has created are hardly fit for public display, even in tolerant France.

Eric Tayne.

An exhibition of the work of Northwestern artists from the St. Paul Institute was held recently at Omaha.

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Aimone Galleries, Madison Ave. & 45 St.—Sale of Antiques, Objects of Art and high-grade reproductions.

Berlin Photographic Co., 305 Madison Ave. Wood Blocks in Color by American Artists, to May 31.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

City Club, 55 W. 44 St.—Photographs of N. Y. by Kenneth Clark, to May 22.

Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.

Fine Arts Building, 215 W. 57 St.—Third Annual Exhibition of the Allied Artists of America, to May 25.

Folsom Galleries, 396 Fifth Ave.—Group Exhibition by Five American Artists.

Goupil Galleries, 58 W. 45 St.—Original Etchings by Members of the British Society of Graver Printers in Color, to May 30.

Lewis and Simmons, 581 Fifth Ave.—Exhib'n of Old Masters and Objects of Art.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—May Exhibition of Work by Members.

Kennedy & Co., 613 Fifth Ave.—Early Aerial and Velocipede Prints and Etchings and Dry Points by William Walcot.

Keppel & Co., 4 E. 39 St.—American and Foreign Lithographs, to May 20.

Knoedler Galleries, 556 Fifth Ave.—Recent Paintings by Jonas Lie, to May 27.

Little Gallery, 15 E. 40 St.—Ashbee Guild of Handicrafts Exhibition.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists.

National Arts Club, 119 E. 19 St.—London War Poster Exhibition, to May 31.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—Henry Wolf Memorial Exhibition.

Photo-Secession, 291 Fifth Ave.—Works by Marsden Hartley.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty to follow.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Walter Goldbeck to May 22.

Snedecor & Co., 107 W. 46 St.—Works by W. R. Leigh, to May 20.

Thumb-Box Gallery, 24 E. 49 St.—Drawings and Sculptures of the Dance.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Books and Prints of Charles E. Locke on exhibition from May 15 to Sale aft., May 17.

Anderson Galleries, Madison Ave. at 40 St.—Autograph Letters by Dickens and Thackeray, Mss. and Original Portraits of Dickens, Thackeray, the Brownings and others, from the library of Edwin W. Coggeshall of New York, now on exhibition to Sale on Afts. of May 15-17.—Chinese and Egyptian Collections to be sold by order of Thomas Jefferson Ryan, Esq., attorney, and Azeez Khayat, now on exhibition to Sale on Afts. of May 1920.—Library of the late John T. Garvey of Utica, on exhibition from May 16 to Sale on Afts. of May 22-23.—Library of the late Samuel B. Snook, on exhibition from May 17 to Sale on Afts. of May 24-26.—Etchings and Engravings from Mrs. Joseph B. Little, Estates of Dr. R. A. Witthaus, William M. Franklin, and other owners, sale Ev'gs of May 25-26.

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SALES PAST AND TO COME.

(Continued from Page 2.)

Combination Picture Sale.

125—Hals, F., "Portrait of a Professor," 27x21½, Edward Plaut	200
126—Bonheur, R., "A Team of Oxen," 21¾x33, K. Mortenson	475
127—Moret, H., "Rocks and Sea," 21½x25¾, Knoedler & Co.	110
128—Courbet, G., "Stags Drinking," 29½x36, McDonough Galleries	375
129—Gainsborough, T., "The Carrier's Cart," 30x24½, Bernet, Agt.	150
130—Russell, J., "Lady and Child," 35x28, Seaman, Agt.	900
131—Opie, J., "A Village Maiden," 35½x28, W. Cameron	150
132—Reynolds, J., "The Countess of Nottingham," 30x25¾, Edward Stone	1,025
133—Lawrence, T., "Portrait of Miss M. Siddons," 30x25, J. O. Royce	525
134—Hogarth, W., "Colonel Charles Howard," 30x24¾, Edward Plaut	225
135—Lebrun, C., "Mademoiselle de la Valliere," 30x25, J. E. Aldred	350
136—Crome, J., "Landscape with Ruined Church," 30x25, F. A. Park	250
137—West, B., "The First Interview of Telemachus with Calypso," 40x52, Clapp & Graham	500
138—Unknown Artist, "Portrait of General James Wolfe," 30x25, Clapp & Graham	225
139—Ingham, C. C., "Portrait of C. T. Pickering," 36x30, Clapp & Graham	350
140—Copley, J. S., "Portrait of a British Officer," 30x25, Clapp & Graham	400
141—Peale, C. W., "Portrait of a Man," 30x25, Clapp & Graham	300
142—Trumbull, J., "Portrait of a Man," 24x19½, Clapp & Graham	250
143—Peale, C. W., "Portrait of a Man" (Panel), 20x16, Clapp & Graham	125
144—Dunlap, W., "Portrait of Mrs. Thomas A. Cooper," 30x20, Macbeth	1,000
145—Peale, R., "Portrait of De Witt Clinton," 30x25, Bernet, Agt.	425
146—Allston, W., "Portrait of a Man," (Panel), 24½x20, R. J. Thorne	575
147—Jarvis, J. W., "Portrait of Thomas A. Cooper" (Panel), 36x24, Clapp & Graham	525
148—Peale, R., "Portrait of American Officer," 29x25, Bernet, Agt.	175
149—Dickinson, A., "Portrait of a Woman," 29x23½, Clapp & Graham	175
150—Williams, H., "Portrait of an Old Lady," 36x29, Clapp & Graham	325
151—Sully, T., "Portrait of Miss Campbell" (Millboard), 24x20, J. S. Parker	800
152—Sully, T., "Portrait of John Hogg," 27x22½, Bernet, Agt.	2,550
153—Sully, T., "Portrait of a Young Man," 24x20, J. Watson	150
154—Sully, T., "Prayer," 24x20, T. Sylvester	125
155—Sully, T., "Cinderella," 51x58, Clapp & Graham	300
156—Waldo, S. L., "Portrait of a Man," 30x25, A. A. Healy	400
157—West, W. E., "Portrait of a Man," 30x25, John A. Davis	125
158—Neagle, J., "Portrait of Mrs. Samuel Blodget," 20x18, T. Sylvester	150
159—Inman, H., "Mother and Son," 23x16, Thos. E. Benjamin	110
160—Inman, H., "Mother and Daughter," 26x18½, Thos. E. Benjamin	155
161—Inman, H., "Boy and Dog," 21x16½, Bernet, Agt.	125
162—Healy, G. P. A., "Two Young Sisters," 30x25, Withdrawn	
163—Rossiter, T. P., "Washington at Mount Vernon, 30x44, Thomas E. Benjamin	270
164—Alexander, F., "Portrait of Young Woman," 24x20	50
166—Johnson, E., "Portrait of William M. Evarts," 24x20, Clapp & Graham	375
167—Fisher, A., "Landscape with Figures," 24x30, Clapp & Graham	175
168—Twachtman, J. H., "White Bridge," 30x24½, Wm. Macbeth	1,900
169—Beckwith, J. C., "Young Woman," 32x25¾	80
170—Reid, R., "Pond Lilies," 36x24, Hugh Murray	200
171—Bogert, G. H., "Near Fontainebleau," 29x36, Seaman, Agt.	450
172—Bogert, G. H., "Sunset at Venice," 28x40, Bernet, Agt.	1,225
173—Rix, J., "Meadow Brook," 54x36¾, Hugh Murray	275
174—Twachtman, J. H., "Winter Landscape," 30 in. square, Seaman, Agt.	550
175—Twachtman, J. H., "Landscape," 34¾x46, Seaman, Agt.	250
176—Bogert, G. H., "The Crescent Moon," 36x56, W. Cameron	725
177—Mignard, P., "Portrait of Lady," 46x35, Clapp & Graham	425
178—Kneller, G., "Lady Catherine Wyndham," 41x34, K. Mortenson	300
179—Coello, C., "Portrait of Dona Katarina de Braganca," 50x40, F. Baumeister	250
180—Martinez del Mazo, J. B., "Portrait of a Spanish Lady," 57x43½, Clapp & Graham	275
181—Beechey, W., "The Stanley Children," 76x55, Clapp & Graham	850
181a—Rubens, P. P., "The Arrival of Bacchus," 67x85, Clapp & Graham	750
182—Veronese, P. C., "Esther before Ahasuerus," 66½x85, Howard Major	250
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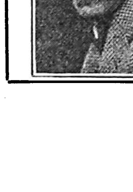

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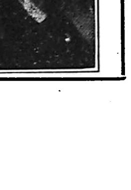

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Third Session.

The third and concluding session Thursday evening brought a total of $9,985, which, with the totals of the first two sessions or $63,200, makes a grand total, with $357.50, deducted for seven pictures sold the first two sessions to a Mr. T. Silvester, and not claimed, $72,827.

The pictures sold were unimportant and brought low figures for the most part. A portrait by an unknown artist, said to be of Mrs. Abraham Lincoln, brought only $55 from Mr. Flattau, the auctioneer.

The pictures which brought $100, or over, were:

189—Attributed to Rodriguez, D., "Head of a Man," 14x13, G. Eddinger	175
200—Zucchero, F., "Mary, Queen of Scots" (Panel), 19x16½, J. H. McDonald, Agt.	260
208—Fortuny y Carbo, M. J. M., "Roman Model," 22½x16½, McDonough Galleries	240
209—Attributed to Lely, P., "Lady Anne Ashley" (Panel), 22¾x16, G. Eddinger	160
210—Mytens, J., "Portrait of a Lady," 22x18, J. H. McDonnell, Agt.	280
211—Ranger, H. W., "Wet Day in Amsterdam" (Watercolor), 18x24, E. L. King	100
217—Early Italian School, "Madonna and Child" (Panel), 24x20, G. H. Blakeley.	500
223—Wilson, R., "The Thames near Sion House," 18¾x27¾, Edward Stone	135
228—Smith, H. P., "Giudecca Island near the Grand Central, Venice," 28x20, H. S. Rubens	290
229—Lawson, E., "On the Heights," 25x30, C. N. Brett	240
230—Period of Raphael, "Madonna and Child" (Panel), 27½x28, A. Rudert, Agt.	240
234—Early Spanish School, "Three Nude Children," 29½x24, J. H. Jacobs	150
238—Early Dutch School, "Portrait of Lady in Court Dress" (Panel), 31x24, H. S. Rubens	310
240—Raphael School, "Madonna, Child and St. John," 33x24½, J. H. McDonnell, Agt.	250
241—Attributed to Velasquez, D., "Prince Balthazar," 34½x23, H. S. Rubens	120
242—Early Flemish School, "Madonna and Child with Attendants," 38x29½, G. Ettinger	310
243—Early Spanish School, "Madonna and Attendants," 36x28, J. H. McDonald, Agt.	150
244—Titian School, "Madonna, Child and St. John," 37x31, J. H. McDonald, Agt.	525
248—Attributed to Tiepolo, G. B., "Adoration of the Magi," 38x31, L. H. Wallace	575
254—da Vinci, L. (attributed), "Roman Ruins," 23x46, A. C. Zabriskie	215
256—Early Spanish School, "Perils of the Deep," 30x41, Edward Stone	420
257—Early Dutch School, "A Fleet of Vessels," 32x41, Seaman, Agt.	170
259—Early English School, "Portrait of two Children," 41x32½, Louise McCarthy.	250
269—Attributed to Constable, J., "Portrait of the Artist," 50x40, Seaman, Agt.	120
270—Early Italian School, "Roman Historical Picture," 52x37½, William Andrews	210
273—Eighteenth Century French School, "Classic Landscape," 39x53, G. Ettinger	450
274—Early Spanish School, "Portrait of a Queen," 54x42, Robert Glendenning	230
278—Early Italian School, "Altarpiece of Nine Panels," total hegiht, 80x56 in. wide, central panel, 38x19, J. H. McDonald, Agt.	180
Total	$9,985
Total, first 2 sessions	63,200
	$73,185
Less 7 resold pictures	357.50
	$72,827.50

Book Sale at Anderson's.

The opening session Monday of the sale of the late Sidney Wright Hopkins' books at Anderson's realized $2,403.10. Mr. Gabriel Weis gave $175 for the Riverside large paper edition in 22 vols. of Hawthorne, $136 for a limited de luxe edition of John Fiske, $116 for the Riverside autograph edition of the works of John Burroughs in 18 vols., $102 for the Riverside autograph centenary edition of Emerson and $100 for the 35 vols. of the large paper "American Statesmen's Series" from the same press.

On Tuesday the sales amounted to $2,461.05, which made the grand total for the collection $5,864.15. Mr. George D. Smith gave $302 for a set of 25 vols. of Valentine's Manual, 1841-66. Mr. J. F. Drake paid $285 for the Kelmscott edition on vellum of Shelley. For a set of all first editions of Ruskin's "Modern Painters" Mr. G. Stonestreet gave $122.50, and Mr. Weis secured for $120 a copy of the limited edition of Thoreau with a leaf of his Mss.

Buchanan Book Sale.

The opening session, Wednesday, at the American Art Galleries, of the sale of the library of the late Major Charles J. Buchanan, fetched $5,278. The author's autograph edition of Bret Harte brought $385. Mr. E. Turnbull gave $190 for the Riverside large paper "American Statesmen, and $125 for the autograph edition of the works of John Burroughs. A large paper edition of the Cambridge Classics brought $120. Brentano & Co. gave $107.50 for the definitive edition of Balzac's "Comedie Humaine; Mr. Kennel paid $100 for Geoffroy's crayon edition of Irving, and Mr. Gabriel Weis, $98 for the Bibliophile Society's Horace's "Odes and Epistles," and "A Thousand Horatian Quotations." Mr. E. Plant paid $72.50 for the Burton Society of Denver's Richard F. Burton edition of "The Arabian Nights."

The second and last session, Thursday, fetched $1,484,75, which made the grand total of the sale, $6,762.75. Mr. Weis gave $155 for a set of Harriet Beecher Stowe, with her life and letters, edited by Annie Fields, and the author's autograph. Mr. L. C. Harper paid $105 for a rare first American of Shakespeare, Phila, 1795.

Autographs Sold at A. A. A.

At the American Art Galleries on Thursday, the first two session of an autograph, first edition and Napoleonana sale brought $1,110.75. Mr. W. A. Benjamin paid $50 for a document signed by Henry VIII. Mr. Simes, $47 for a warrant signed by Cromwell.

Barrett Sale in London.

Landseer's well known "The Monarch of the Glen" brought $26,250, at the opening on Thursday, at Christies, in London, of the Thomas J. Barrett collection. For David Cox's "The Vale of Clwyd, North Wales," $24, 150 was given. Other prices were: P. de Wint "View of Lincoln, from the Brayford, $4,310; Landseer, "The Twins," $3,810; Nasmyth, "A Woody Landscape," $3,150, and Morland, "A Farmyard," $2,940. Gibson's "Tinted Venus" statue fetched $3,150.

Art Students League Exhibits.

The Art Students' League, 215 West 57th St., opened its annual exhibition of paintings and drawings, Thursday. The exhibition is to remain open to the public until today from 10 a. m. to 6 p. m. and from 8 to 10 p. m.

STUDIO NOTES.

Mr. Alexander Hudnut, who donated the prize for the best watercolor in the watercolor exhibition this season, has decided to leave the selection of the prize winner hereafter to a jury of art critics, instead of artists.

Teresa Bernstein has made a number of unusual stained glass designs at her Holbein studio during the winter, which she expects to exhibit this spring at the Catherine Lorillard Wolfe gallery, at Grace House. She has also painted several large decorative canvases interesting in design and color.

Mr. and Mrs. Roland Hinton Perry gave a charming reception at their Tenth St. studio last week to show a recent portrait of Mrs. Walter Pulitzer, whose blond beauty has been so much talked of in New York during the past three years. The work is an excellent likeness and reveals the artist's ability for portraits in color, as his sculptures have in bronze and marble. It is his purpose now to devote the greater part of his time to painting, and five portrait commissions which he has on hand will keep him busy during the summer.

E. H. Potthast has had a successful winter painting and has sold a number of his attractive beach scenes.

Augustus G. Heaton of the Carnegie Hall studios has lately been entertaining W. Abranowitz, a Russian artist, long a resident of Paris, who is going to take a studio in this city.

Howard Hildebrandt will leave his studio, 27 W. 67th St., about May 15, for his summer home at Silvermine, Conn.

At the Metropolitan Museum.

The chief feature of the "press view," at the Metropolitan Museum Thursday, was the display of a recently acquired work by John S. Sargent, bought of the artist from the Arthur H. Hearn Fund. It is the very distinguished, and in character, thoroughly Gallic, full-length portrait of Mme. G. (Mme. Gauthereau) shown at the Salon in 1884 and lately seen at San Francisco and now known as the "Portrait of Mme. X." Among the other accessions and loans shown, was a highly interesting "fresco" by William Blake, "Elijah in the Fiery Chariot," and a fine Chinese rug of Ming design, both being purchases.

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